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SERIAL WORLD



SERIAL WORLD TRIBUTE
TO
DAVID SHARPE



CLIFFHANGERS
CURSE
OF
DRACULA

SERIAL WORLD

VOL. 3, NO. 22

A Quarterly publication dedicated to the motion picture serial

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BACK ISSUES — See pages 29-30

OUR THANKS THIS ISSUE TO: Bobb Lynes, Jim Stringham, Mario DeMarco, Ron Vivian, Chuck McCleary, Eric Hoffman, John Cardello, Tom Weaver. Special thanks to Jim Stringham and Eric Hoffman this issue.

In this issue we look at DRACULA, THE CRIMSON GHOST, the late GEORGE DeNORMAND, THE LONE RANGER, SERIALS ON TELEVISION and much more. We hope you enjoy this issue and look for the next SERIAL WORLD in your hands very soon.

OUR THANKS THIS ISSUE TO: Bobb Lynes, Jim Stringham, Mario DeMarco, Ron Vivian, Chuck McCleary, Stan Lusk, Eric Hoffman, John Cardello, L.D. Adams, and J. Salamandra.

CLASSIFIED CHAPTERS

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SERIAL HOWCASE

BY JEFF WALTON
EDITOR SERIAL
WORLD



Last week I did a childish thing. I stood in line for over five hours to see the very first showing of **THE EMPIRE STRIKES BACK**—the sequel to **STAR WARS**. It was worth the wait. To me, **STAR WARS** and **EMPIRE** are serials from the rolling credits all the way through. Mr. Lucas plans to make nine films in the serial space saga which will see the last film around 1991 on a basis of one film every 18 months or so. While I will not give away the ending of "**EMPIRE**" it has no clean cut resolution and even ends almost as a serial leaving you wonder and of course wanting more. Only thing is instead of coming back next week, you'll have to come back next 18 months. If you're a serial nut like me you'll catch **EMPIRE**.....

On a sadder note I must announce the passing of not one, but two serial veterans since our last issue. First of all, **DAVID SHARPE**. Davey as many of us fondly knew him was more than just an actor or stuntman, he was an all around athlete and gentleman. The disease that slowly took Dave from us had to be the very worst fate this fine man could ever have. We plan a big feature on Dave's life and work in a future issue. Next, we lost a fine actor with a golden voice and his name is Marshall Reed. We interviewed Marshall back in issue #9 and understood that an in-operatable brain tumor was the cause of death. Again, a sad fate for such a fine humanitarian as Marshall was. Our sympathy to both David's and Marshall's families. They will both be missed and yet remembered through the pages of this publication.

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BY JEFF WALTON

DRACULA IN THE

CLIFFHANGERS



As most of us here in the United States know, The Cliffhangers N.B.C. poorly rated television show lasted only a few months. During that time the one segment that caught the viewers was the CURSE OF DRACULA. Mid-way through the series N.B.C. even tried to showcase this segment with a special one hour compilation of recent episodes shown on a Saturday night. While the ratings were fair they were not strong enough to garnish viewers for the now defunct series.

Cliffhangers "CURSE OF DRACULA" had its faults as any self respecting horror fan will tell you and yet it had many novel elements such as showing the romantic side of the evil Count as well as humanizing him to a large degree. We are not concerned with the horror aspect of the program, but of the show as a "SERIAL."

Here now is a chapter by chapter blow on this most unusual serial tale broadcast on TV in 1979. Not unlike many actors in the old serials, many of the actors in this melodrama have yet to surface in other productions with the exception of Michael Nouri who recently was seen in a pilot for THOSE

AMAZING DOBERMANS. Carol Baxter, the female lead I've yet to see in any other television work and her co-star Steven Johnson seems all but forgotten. In any case the serial is fun and some of the cliffhangers very original.....and now, THE CURSE OF DRACULA:

CHAPTER SIX - LIFEBLOOD

(Ed. note - For some unknown reason the serial begins at this point. No chapters one to five were ever filmed.)

Finding Dracula's coffin, Kurt Von Helsing and Mary Gibbons try to destroy Dracula's soil only to be met by fire when the evil Count appears. Using the coffin itself as a battering ram they escape the blazing inferno. Twenty boxes were brought to the United States by Dracula and to date 13 were destroyed by the Vampire hunters. Trying to hunt Dracula down they learn of a young professor who teaches night courses in European history. Mary in disguise joins the class. After the lecture the young handsome professor invites three of his students to his home for an Astronomy lesson.

Mary goes along as well. Following Mary is Kurt who loses Mary in a near fatal accident. Meantime the professor exposes himself to Mary as Count Dracula. Mary sobs her hatred for the Count for what he did to her mother Amanda Gibbons. (Dracula turned her into a Vampire and to save herself she leaped off a bridge when Mary was just a child.)

Dracula tells Mary he is condemned to the darkness and has not seen daylight for 512 years. He tries to make Mary one of the un-dead, but she escapes only to be confronted by his other disciples, the three students. Dracula tells Mary there is no hope for her as he has tampered with Kurt's fuel line and will soon explode. He carries Mary to his bed chambers to taste the warm fluid which flows in her veins, the fuel line explodes in flame on Kurt's car and Mary is about to be bitten.

CHAPTER SEVEN BLOODSTREAM

Kurt sees the flames just in time and jumps clear of the car before it explodes. Mary is seen running through the woods finding Kurt and tells all. She



confesses she hit Dracula with a lamp before he could bite her and ran from the house. Jumping from the car, Kurt has been hurt and is taken to an emergency hospital. Dracula tells his three disciples that Kurt must be killed and that Mary would be his. The three disciples sneak into the hospital and into Kurt's room. They inject a poison into the IV which flows into Kurt's body. Mary returns to Kurt's room and must watch helplessly as the poison slowly travels through the tube and into Kurt's arm.

CHAPTER EIGHT DEMONS OF THE DARK

Mary kicks over the heart monitor alerting the nurses and breaks free to rip the IV tube from Kurt's arm in the nick of time. Dracula's disciples get away. Dracula awakens to the news that Kurt is alive and that Mary has returned to the University. Dracula races to her

in his car(?) and on the way is stopped by a motorcycle cop for speeding. To the cops sorrow he meets the wrath of Dracula. Dracula sneaks up on Mary as she leaves the University as jealous Antoinette spies on both of them. He proposes ever lasting life to Mary if she will join him as one of the un-dead. Mary reminds Dracula about her mother whom he murdered. Dracula then tells Mary she is already almost his and that he did bite her at his castle that night, but let her escape afterward. He tells her to think about his proposition and then leaves. Antoinette unleashes Dracula's two sinister doberman dogs on Mary who runs and locks herself in a phone booth. The dogs topple the booth shattering the glass and are about to attack poor Mary.....

CHAPTER NINE DEPOSITORY OF DEATH

Dracula hears Mary's cries and returns to save her by calling off the snarling dogs. Mary runs away and realizes she has been bit by Dracula. Meantime Kurt, now well again, breaks into a warehouse where one of Dracula's coffins is hidden. Kurt finds the coffin, but the shelf breaks and Kurt falls over a railing but catches on dangling over the edge of a catwalk. Dracula appears and stands over the hanging Kurt gloating over the position that Kurt is in while stepping on his fingers to make him fall. Mary arrives, but Dracula hypnotizes her into standing still. Mary drops her cross and goes to Dracula. Kurt meantime grabs a vial of holy water and drops in onto the coffin and then falls to what will be certain death.....

CHAPTER TEN SEPULCHRE of the UN-DEAD

Kurt lets go of the catwalk, but catches a guide wire and holds on. Distracted, Mary picks her cross up and smashes a fire alarm as Dracula flees and Kurt slides down a nearby pole. Kurt now realizes that Dracula has a hold on Mary. He explains to Mary that Dracula must bite three times before she will be one of his un-dead brides. Mary flashes back to her own mothers death on the bridge. In her apartment Mary receives a phone call from Dracula to meet her in a public place. She agrees to meet him against the wishes of Kurt not to. At the restaurant Dracula is seen playing the piano and entertaining. Outside the establishment a strange woman watches Kurt and when he chases a car thinking Mary to be inside he is chloroformed. Drugged, Kurt is taken to an ancient part of the Museum and placed into an open Mummy's tomb or crypt and sealed inside by Dracula's minions. Kurt is seen last suffocating.....

CHAPTER ELEVEN THRESHOLD OF ETERNITY

The strange mystery woman appears just in time lifting the stone lid of the crypt and saving Kurt's life. She tells Kurt she too wants to destroy Dracula. Back at the bar Dracula turns Mary on and she starts to fall for the handsome Prince of Darkness. Jealous Antoinette looks on as

Mary leaves with Dracula. Later she tells Mary he is in love with her and wants her to be part of his life. She falls for his line and lets him bite her for the second time.

Kurt sneaks into Dracula's castle only to be met by the snarling dogs. The strange woman again saves Kurt. Meantime Dracula takes Mary to Antoinette's apartment and tells her to watch over Mary till morning and leaves. Later Kurt breaks into the apartment to find Mary. Antoinette knocks Kurt out. Mary, now half vampire decides to bite Kurt's neck. Will she do it?

CHAPTER TWELVE - WHERE ANGELS FEAR TO TREAD

Mary is about to bite poor Kurt when the mystery woman appears and throws Antoinette against the wall knocking her out. Mary whirls around and sees the woman, "Mother," she cries out. Yes, this is Mary's mother made a vampire by Dracula. She explains to Mary why she must resist the human Vampire and that life as the un-dead is an endless bloodlusting search. Kurt comes to and hears all. Mary's mother decides Kurt must take Mary to a safe place and away from the evil Count. Dracula returns and learns that the mystery woman has taken Mary to the Mission of San Miguel. One of Dracula's disciples thinks Mary killed her friend Daryl. So she goes to the Mission to kill Mary. Dracula meanwhile now learns Mary's mother is the one who is standing

in his way and confronts Amanda. But Amanda tempts Dracula into spending the night with her at the place they first slept at. Amanda tricks Dracula into the room and locks him in to await the rays of dawn and his slow certain doom. Dawn arrives and Dracula begins to burn up.

CHAPTER THIRTEEN SEALED IN BLOOD

Kurt arrives at the building. Dracula tricks Kurt into opening the door by making Kurt think that Mary's life is in danger. Christina tries to kill Mary at the Mission. Kurt saves Mary just in time. Dracula was hurt by the rays of the sun, but regains his strength. Mary is left alone at the Mission. Dracula arrives and Mary lets him into her room. Dracula is about to bite Mary for the third and final time....

CHAPTER FOURTEEN THIRST FOR DEATH

Amanda appears to stop Dracula with a cross, even though it burns her flesh and Dracula once again flees. Mary undergoes a cleansing to try & rid herself of Dracula's spell. Her soul in deep torment, she tries to free herself from Dracula's curse. Finally Mary succeeds & must now renounce Dracula with a stake into Amanda's heart to sever any last remaining ties between herself and Dracula. Meeting Dracula in the graveyard, Amanda tells Mary to plunge the stake into her heart & go to Dracula's castle and find his journal which contains the

locations of the rest of Dracula's coffin so that they can be destroyed and Dracula stopped from further deadly deeds. Amanda begs Mary again to drive the stake into her heart-just then Dracula breaks in and....

CHAPTER FIFTEEN -PLEAS FOR THE DAMNED - FINAL

Mary, with tears in her eyes, drives the stake into her mother's heart, thus freeing her from the evil vampire curse. Dracula looks on in horror. He confesses his love for Mary and turns, leaving the graveyard as dawn approaches. Now Kurt and Mary find Dracula's remaining coffins.

Dracula must now leave the Country and disguise himself as one, Mathew Dimitriooff. Meanwhile Mary and Kurt find Dracula's journal. They destroy all the coffins except one which is located at a manikin shop and are attacked by Antoinette who is guarding Dracula's coffin. Dracula awakes from his nocturnal sleep and is about to attack when Kurt aims and fires a crossbow arrow straight into the heart of the Prince of Darkness. Dracula gasping gazes upon Mary with human love in his heart and falls back into the open coffin as flames from a spreading fire engulf the shop. Antoinette and Dracula are burned to death, his lonely quest for blood finally at an end.





THE CRIMSON GHOST

SYNOPSIS BY TOM WEAVER

CHAPTER 1: ATOMIC PERIL

A bolt of lightning streaks across the stormy midnight sky, illuminating a bleak forest clearing and a forbidding looking old house. An ominous hooded figure cloaked in a billowing scarlet shroud lopes quickly across the wind-swept clearing, hurrying with determined strides toward the dardened house. Meanwhile, in a combination den-laboratory inside the house, Bain, an ugly, heavyset man, is handing a wad of stolen money to Ashe, a handsome but dangerous criminal. Ashe asks Bain when their next bank heist will be pulled, and Bain advises that they wait to hear from their boss, "The Crimson Ghost." Suddenly the door swings open and in steps the man who had crossed the storm-lashed clearing: The Crimson Ghost, a caped and hooded fiend whose fance is hidden from view by a grotesque skull-mask. The ghost announces to his two confederates that a certain Prof. Chambers will demonstrate his latest invention, the Cyclotrode, at the local University the following morning. The Cyclotrode, the Ghost explains, is a device capable of instantly stopping any electrically-controlled mechanism. Prof. Chambers intends to donate the device to the government for their use as a counterweapon against atomic attack, but the Ghost plots to wrest the machine form him first. With it, he plans to destroy lighting and power systems and paralyze the activities of the police, leaving the city open to unlimited blackmail and extortion.

The Ghost further reveals that he himself is (in his true identity) one of the scientific members of the University faculty for whom Prof. chambers is to demonstrate the Cyclotrode.

The next morning, in the University conference room, Prof. Chambers displays a portable working model of his Cyclotrode to the four scientific members of the faculty. These four men--one of whom is the diabolical Crimson Ghost--are Prof. Van Wyck, Prof. Anderson, Prof. Maxwell and Prof. Parker. Also present in the room is pretty Diana Farnsworth, capable assistant and secretary. To demonstrate the capability of the Cyclotrode, Prof. Chambers has arranged fro Prof. Duncan Richards, and outstanding young physicist and criminologist, to launch a model airplane from an undisclosed site. Chambers will then use th Cyclotrode to zero in on the aircraft and neutralize its power. Prof. Chambers radios Duncan that he may now launch the model plane.

In a field some distance from the University, Duncan receives the message and sends the plane skyward. Prof. Chambers sets the cyclotrode into operation--a cone-shaped detector connected to the top of the machine it begins to rotate, and soon a pocture of the plane appears on the cyclotrode's built-in television screen. Prof. Chambers activites the power-neutralizing ray, which immediately freezes the plane's minute engines. The toy glides to earth.;

Back at the University, the four Professors have watched the successful demonstration on

the monitor and enthusiastically congratulate Prof. Chambers on his fabulous achievement. As the four Professors excitedly file out of the conference room, Prof. Chambers asks Diana to go and transcribe the minutes of this historic meeting. Now alone in the room, Prof. Chambers proceeds to pack the Cyclotrode model. A janitor quietly enters and begins straightening up the room. Suddenly the "janitor"--actually Slim, a member of the Crimson Ghost mob--startles Prof. Chambers by producing a gun. Slim holds Chambers at bay while he unlatches and opens a nearby window. Ashe steps through the window into the room, and demands that Professor Chambers hand over the Cyclotrode. Certain that these men intend to use the Cyclotrode for their own evil purposes, Chambers seizes the machine and heaves it against a wall, smashing it beyond repair. Ashe surveys the wreckage and calmly informs Chambers that they are going to take him with them instead--if he built one Cyclotrode, he can build another. As Ashe and Slim attempt to force the Professor to leave through the window with them, Duncan appears at the door and immediately grasps what is going on. He leaps over the conference table, tackling Ashe and Slim, and a terrific fistfight ensues. Prof. Chambers tusses briefly with Ashe, but is quickly knocked out. Now Ashe joins Slim in trying to overcome Duncan, and the entire room is wrecked in the brawl. Prof. Chambers comes to and manages to sneak across the room to a panel of buttons and sound an alarm. Ashe, fearful of capture, dashes out through the window and escapes. Duncan delivers a right fist to Slim's jaw that sends the would-be kidnapper hurtling unconscious over the conference table.

Alerted by the alarm, Prof's VanWyck, Anderson, Maxwell, and Parker, together with Diana, rush back into the room. The dazed Prof. Chambers is completely revived while Duncan fills the five newcomers in on what has transpired. One of the Prof's notices that the unconscious Slim is wearing a strange-looking collar or band around his neck. Prof. Anderson leans closer and exclaims that there is a small replica of a skull on the front of the collar. When Anderson attempts to remove it there is a sudden flash of searing sparks and smoke, and Slim is killed. Prof. Chambers, unaware that one of his four colleagues is secretly the criminal mastermind responsible for this violence, makes the mistake of telling the four Professors that there is a duplicate Cyclotrode in the strongroom of the Bonded Warehouse.

Later that day, on the instructions of The Crimson Ghost, Prof. Chambers is abducted and brought to a secret underground workshop hidden in an abandoned mine outside of town. There, he is straitjacketed and seated in a chair. Ashe and a second thug, an ugly, cruel-looking man, stand guard nearby. The ghoulish Crimson Ghost enters the workshop through a heavy metal door and introduces himself to Chambers as one of his own trusted scientific colleagues at the University. The deathhead-masked fiend warns the Professor to make arrangements to have the duplicate Cyclotrode turned over to him, if he values his life. Chambers proudly declares that he won't turn traitor, not even with the threat of death hanging over him. From a satchel on a nearby table the Ghost produces a collar identical

to the one worn by the late Slim. "Those who wear my collar relinquish their own willpower, and become my slaves--and I alone can remove the collar without causing your instant death," the Ghost sneers. He then injects Prof. Chambers with a drug that knocks him out and destroys his willpower. As the Ghost prepares to fasten the collar around the unconscious Professor's neck he explains to Ashe that the collar contains a small diaphragm radio receiver which acts on the victim's throat. "Wherever he goes, I can give him orders that cannot be overheard by anyone else," The Ghost gloats. With that, he secures the devilish device about Chambers throat....

The scene switches to the Bonded Warehouse, where Prof. Chambers, now a zombified slave of the Crimson Ghost, and a second Ghost henchman are being greeted by Wilson, the man in charge of the strongroom where the Cyclotrode has been housed. Chambers introduces his companion as a War Dept. official and asks Wilson to turn the Cyclotrode over to them. Meanwhile, at the University, Diana tells Duncan that Chambers has mysteriously vanished. Duncan's first instinct is to phone the Bonded Warehouse and make sure the duplicate Cyclotrode is safe. Wilson answers the phone and tells Duncan of Chamber's arrival there. Duncan tells him to delay both Chambers and the bogus government man until he arrives.

Wilson is able to stall the pair only a few moments before the second henchman grows suspicious and draws a revolver. The ruthless gunman forces Wilson and a guard inside the strongroom and locks the door. Outside, Duncan drives up to the front of the Warehouse in his car, but he is observed by Ashe and the Crimson Ghost, who are seated in a car parked across the street. The Ghost orders Ashe to trail Duncan inside the Warehouse.

Duncan confronts Prof. Chambers and the henchman in the strongroom's outer office and demands an explanation.

The henchman tries to pull his gun, but Duncan grabs him and another round of fighting begins. The entranced Prof. Chambers looks on dispassionately as Duncan and the henchman battle fiercely across the room. Ashe appears presently and joins in the fray. The Ghost speaks to Chambers through the collar radio receiver, commanding him to bring the duplicate Cyclotrode out to the car. Chambers complies, carrying his invention out to the waiting Crimson Ghost. Back inside, Ashe has once again learned that he is no match for Duncan and quickly turns tail, fleeing from the building. Duncan finally pummels the second henchman to the floor and races outside just in time to see Ashe, the Crimson Ghost and Chambers pulling away in their car. Duncan slides behind the wheel of his car and races after them. The high-speed chase takes both automobiles out of the city and up a treacherous mountain road. In the back seat of the pursued car, the Ghost orders Prof. Chambers to prepare the Cyclotrode for immediate use. As Chambers goes to work, the Ghost produces a gun and fires back at Duncan's car. Duncan pulls his own gun and returns the Ghost's fire. Chambers finishes readying the Cyclotrode and the Ghost orders him to direct its beam at Duncan's car. Chambers activates the Cyclotrode and Duncan's dashboard explodes with a sudden fiery burst. Blinded and dazzled by



the unexpected flash, Duncan is unable to prevent his speeding car from veering off the road and over the edge of a cliff. The auto sails out over a rocky precipice and plummets into the rugged valley a hundred feet below, crash-landing with an earthshaking impact and a tremendous eruption of flames!

CHAPTER 2: THUNDERBOLT

As his car caroms toward the edge of the cliff, Duncan finally regains his senses and dives out of the automobile. He tumbles down a rocky hill and lands safely as the car rockets over the edge and plunges earthward.

Later, Duncan makes an appearance before Prof.'s Van Wyck, Anderson, Maxwell, and Parker in the University conference room and details all he knows about Prof. Chambers abduction and the theft of the duplicate Cyclotrode. Duncan is of the opinion that Chambers was coerced into participation in the crime. Prof. Maxwell makes a motion that Duncan take complete charge of the investigation, a suggestion which meets with immediate approval.

A short time later, the Crimson Ghost drives his car to the mine where Ashe and the second henchman are keeping an eye on the still-entranced Prof. Chambers. The Ghost enters the mine shaft and makes his way through its winding tunnels to the metal door of the secret workshop. As he enters the workshop, he gloats to Ashe that

he is certain that Duncan still does not suspect that he is, in his real identity, a member of the University faculty. Ashe dampens the Ghost's enthusiasm by telling him that he has checked the range and effectiveness of the stolen Cyclotrode and found that it is limited to an arrow band over a short distance. the hideous deathhead realizes that he must restore Prof. Chambers to his normal mind and force him to build a more effective Cyclotrode. The Ghost orders Chambers to drink a potion which immediately returns the Professor to normalcy. The Ghost states his demands and Chambers, his old self again, obstinately refuses. Chambers suddenly has a brainstorm, and pretends to change his mind about producing the more efficient cyclotrode. He tells the Ghost that the only extra piece of equipment he will need to raise the Cyclotrode's power is an X-7 transformer tube, which can be obtained from the University laboratory vault. The Ghost dispatches Ashe and a second man to steal the X-7 tube.

Ashe and the second heavy arrive at the University and proceed to the laboratory, where they find a lab-smocked Diana working alone. Ashe orders her to go and get the X-7 tube from the lab vault. Diana makes a sudden mad dash for the open door of the vault, hoping to be able to slam it shut and seal off its contents to these villains. Ashe grabs her before she can make it to the vault and heaves her aside violently. Diana crashes against a refrigerator and slumps unconscious to the floor. Ashe steps into the vault

and quickly locates a small box labeled 'X-7'. Just then, Duncan enters the laboratory and, realizing what is going on, tears into the larcenous pair like a fighting demon. The second henchman quickly gives up the fight and rushes from the lab while Duncan and Ashe continue to slup it out. Ashe is finally able to knock Duncan into the vault and slam shut the door sealing him inside. He grabs up the X-7 box and runs out just as Diana is waking up. Diana hurries to re-open the vault door and release Duncan, but by the time she has succeeded in doing so, Ashe has made good his getaway. When Diana tells Duncan that all the two men stole was the X-7 tube, Duncan knows at once that Prof. Chambers has managed to hoodwink his captors. The X-7 tube is no part of the Cyclotrode--it's a special radium vapor tube that's part of a new death ray machine he and Chambers had been in the process of developing. duncan surmises that Prof. Chambers is secretly constructing a death ray machine to kill his abductors. It suddenly occurs to Duncan that the X-7 tube is so highly radioactive that he and Diana can use a radium detector to follow the tube wherever it is taken. Duncan and DLiana get the detector and set out in a car after the stolen tube.

Back in the underground workshop of the Crimson Ghost, Ashe is just arriving and handing the X-7 box over to Prof. Chambers. Chambers assures Ashe that the new, improved Cyclotrode will be ready very shortly, and Ashe hurries out to personally notify the Ghost of these new developments. The second, ugly henchman remains to stand guard over Chambers. Chambers quickly installs the X-7 tube into the apparatus he has already constructed, completing the deadly machine. the invisible death ray courses lethally between two futuristic-looking machines; anyone who steps between the machines and into the path of the beam is instantly killed. To test the invention, Chambers tricks the single remaining guard into walking between the machines. As the villain does so, there is a flash and a muffled blast, and the hoodlum crumples to the floor, dead. Chambers, eager to escape, rushes over to the metal door, but finds that it has been locked from the outside. An alternate plan immediately occurs to him: he sets one of his machines oneach side of the door, turns on the lethal current and extinguishes the lights. He then retreats back into the darkened room, awaiting the imminent arrival of the Crimson Ghost.

Just outside the mine, Duncan and Diana, guided by the radium detector, are just arriving. Duncan instructs Diana to wait outside while he investigates the mine. Still using the radium detector to direct him, Duncan is guided through the winding tunnel righ to the workshop door. He unlocks the door the door and opens it very slowly. Inside Prof. Chambers is lying in the floor, waiting silently, eagerly expecting Ashe and The Crimsob Ghost to be the ones who are entering. Duncan slides carefully through the half-open door into the shadowy workshop.

There is again the sudden fiery burst of deadly sparks and smoke--as the death ray machine claims its second victim!

CHAPTER 3: THE FATAL SACRIFICE

Duncan moves slowly through the doorway, into the blackened lab and toward the coursing high voltage current. Prof. Chambers is now able to see that it is his friend Duncan, not the Crimson Ghost who is entering. Chambers leaps to his feet and dashes right through the fatal death ray, shoving Duncan backward to safety--sacrificing his own life to save that of his colleague and would be rescuer.

The next morning finds Ashe in the den-laboratory of the Crimson laboratory of the Crimson Ghost's country house hideout, reading with great interest a newspaper account of the tragic death of Prof. Chambers. The Ghost enters the room and tells Ashe what he learned at Duncan's latest meeting with the scientific faculty. The Ghost also lets Ashe in on his plan to build a second, super-powerful Cyclotrode by himself, using the actual, smaller Cyclotrode still in his possession as a blueprint. Construction of the new Cyclotrode promises to be a long and expensive project, though, and the Ghost realizes that he is going to need money to get started. Ashe suggests they crack a bank, but the Ghost has a better idea. He reminds his murderous chief lieutenant that they still have a working Cyclotrode model capabel of stopping, say an armored truck.

We next find Ashe and the Crimson Ghost, accompainied by a third criminal Harte, waiting in a car on a deserted stretch of country road for the passing of a certain payroll-carrying armored truck. As the truck passes, the Ghost directs the Cyclotrode's powerful ray at it, burning out the vehicle's electrical system. The armored truck driver and his guard climb out of the stalled truck to investigate the cause of the breakdown. From inside the Crimson Ghost's fast-approaching car, Ashe and Harte open fire on the pair, killing them both. Ashe and Harte use a spray gun of super-corrosive acid to eat away the locks on the back doors of the armored truck. the acid makes short work of the burglar-proof locks, and moments later the murderous trio are driving off with the stolen payroll.

Duncan hears the news of the robbery-muder and calls an emergency faculty meeting. He tells Professor's Van Wyck, Anderson, Maxwell and Parker that he is certain the Cyclotrode was used to carry out the crime. Prof. Anderson demands to know what steps Duncan has taken to prevent more such atrocities. Duncan tells the four men that heavy water is the key to the operation of the Cyclotrode, and that by now the Ghost's supply must be almost exhausted. duncan goes on that heavy water is available only from the Cornwall Chemical lCompany, and that he has arranged for the Company to withhold its entire supply. the Professors congratulate Duncan on his clever maneuvering and the meeting is adjourned.

Duncan goes to his laboratory and begins an experiment, but he is interrupted by a knock at the door. He steps to the door and opens it, but the hallway is deserted. At his feet he finds a record marked, "A MESSAGE FROM THE CRIMSON GHOST." Duncan immediately steps back into the lab, places the reacord on a phonograph and begins to play it. Suddenly, a blast of knockout gas issues from the spinning disc. Duncan, caught in the spreading mist, drops to the floor. A moment passes, and a gas-masked Ashe steals into the lab and drags the criminologist's limp body back out

with him.

Ashe and another thug deliver Duncan to a hotel in a busy section of town and carry up to a rented room where the Crimson Ghost is awaiting their arrival. Ashe and the second thug place Duncan's body on a long table in the middle of the room, and the Ghost makes ready to inject him with a hypodermic needle containing the will-destroying drug. Duncan will then be in the Ghost's power and can be used to obtain all the heavy water the Ghost may need. As the Ghost prepares to make the fateful injection, Duncan unexpectedly vaults from the table and grabs up a gun. Holding the Ghost and his two accomplices at bay, Duncan explains that when the gas shot out of the phonograph record, he fell to the floor purposely and escaped the fumes. Suddenly the second thug seizes a gun from Ashe's suit pocket, but before he can use it Duncan shoots him dead. Ashe and the Ghost rush Duncan and another frantic, furniture-destroying slugfest begins. As Duncan and Ashe continue to struggle, the Ghost flees through the only avenue of escape open to him, a window. He climbs out onto a window ledge and, grabbing hold of thick telephone cables which span the gap between this building and the one across the street, begins an arduous, hand-over-hand crossing. Back inside, Duncan knocks Ashe out, then hurries out the window after the escaping Crimson Ghost. The Ghost has already made his way to the rooftop of the building across the street, and when he sees Duncan making the same hand-over-hand crossing in pursuit, the diabolical fiend gets a devilish idea. From within the folds of his cloak he produces the acid spray gun, and directs the corrosive spray at his end of the cable, disintegrating it. The dissolving wire snaps, and Duncan plunges toward a grisly doom in the bustling street a dozen stories below!

CHAPTER 4: THE LAUGHING SKULL

Duncan is able to hold onto the wire as he plummets downward, and as the Ghost watches with impotent rage, he swings safely back against an outside wall of the first building Duncan steps up onto a narrow window ledge, forces open the locked window and steps inside. In the street far below, the Ghost and the revived Ashe race to their car and speed away.

The following morning, at the University, Duncan fills the four Professors in on the events of the day before. The young criminologist is still unaware that one of the four is secretly the Ghost himself, though he has begun to suspect that information about his plans and movements is leaking from the conference room and reaching the Ghost. He tells the Professors that he has received an anonymous telephone call asking him to pick up a message containing information about the Ghost. Actually, Duncan has planted the message himself; this is only a scheme to prove or disprove his theory about the leak.

After the meeting, Duncan fills Diana in on what he plans to do and asks her to drive him out into the countryside. Diana agrees, and they set out immediately. As Duncan had anticipated, they are closely tailed by a car containing Ashe and a second Ghost henchman, the seedy-looking Stricker. Duncan and Diana come to a narrow stretch of road hemmed in by dense bushes on one side and by a high rock wall on the other. Diana stops the car and they get out, Duncan crossing to



the rock wall and picking up an envelope which he himself had planted. Suddenly the villain's car comes barreling down the road at them, Ashe behind the wheel and Stricker, perched on the running board on the drivers side, firing his gun at Duncan. Duncan and Diana return Stricker's fire, and one bullet finds its mark. Stricker drops from the running board of the speeding car, dead. Ashe tries to run Duncan and Diana over as he passes, but Diana takes cover in the bushes and Duncan scales the rock wall to safety. Ashe speeds away.

That night, at the University, Duncan silently searches the conference room, hoping to find the bug, or a microphone, which he believes relays their plans to the Crimson Ghost. His efforts are crowned with success when he finds a radio dictagraph cleverly concealed beneath the conference table. Duncan now joined by Diana, realizes that this is a golden opportunity to supply the Ghost with false information and trick the fiend into playing into their hands. Knowing full well that the Ghost is listening in, he tells Diana that he has decided to keep a supply of heavy water in the conference room safe. With that, he and Diana pretend to leave the room, then quietly take cover behind some drawn curtains and await the Ghost's next move.

A short time later, Prof. Anderson enters the room. Slowly, silently, as if sleepwalking, he crosses to the safe, opens it and removes the bottle of heavy water. Duncan and Diana suddenly stop out of hiding and accuse the Professor of being the Crimson Ghost.

Actually, Prof. Anderson had been captured by the Ghost and is now one of the fiend's control-collared slaves. In a car parked just outside, Ashe and the Ghost are listening in on the conversation. Via the diaphragm radio receiver, the Ghost reminds Prof. Anderson that he is armed and orders him to kill Duncan. Prof. Anderson tries to pull his gun, but Duncan grabs him and a spirited struggle begins. Back outside the Ghost orders Ashe to run in and grab the bottle of heavy water.

As Duncan and Prof. Anderson tussle, the control collar is exposed and Duncan accidentally pulls it off, causing a lethal electrical blast which kills the Professor. Ashe dashes into the room, seizes the bottle and runs out again. Duncan and Diana race after him.

Ashe jumps back into the Ghost's car and zooms away. Duncan and Diana hurry to their own car and light out after the murderous pair. The Ghost and Ashe speed into the city and pull up in front of an old building. They climb from their car, run down a flight of stairs and through a door into the building's basement. Duncan and Diana

arrive a moment later. Duncan orders Diana to wait outside while he runs into the building.

Ashe and the Ghost dash into a small, sparsely furnished room, and for a moment they appear to have reached a dead end. But the Ghost opens a secret sliding door, and the two villains escape through it. Duncan dashes into the room, too late to keep the panel from sliding shut. As he struggles to re-open it the door through which he entered the room swings shut and locks, sealing him inside. A horrible-looking replica of the Ghost's deathshroud-mask, mounted high on a nearby wall, lights up, and the Ghost's voice issues from it. The cackling fiend berates Duncan for having killed his valuable new slave. Prof. Anderson. "Now, your own life is forfeit!" The ghoul intones. From a grate high on the wall, poison gas begins to spill out, quickly spreading across the surface of the floor and filling the room. Duncan rams his shoulder against the door. Duncan rams his shoulder against the door, then crashes a chair against it, but his efforts are in vain. Overcome by the deadly vapors, he slumps to the gas-shrouded floor.

CHAPTER 5: FLAMING DEATH

Outside, Diana has grown tired of waiting and decides to enter the building. she finds her way to the door of the gas chamber and open it, freeing Duncan, who tumbles out into the hallway. Duncan recovers rapidly and tells her that when the room clears, they will search for clues.

The next morning, in the University lab, Duncan and Diana carefully inspect their only clue--the luminous skull which had projected the Ghost's voice. In it, Duncan finds a powerful condenser available at only a few radio shops. Duncan compiles a list of the radio shops and determines to check them all, hoping to find the man who built the skull speaker.

Meanwhile, at the Crimson Ghost's country hideout, Bain is breaking some bad news to the Ghost: Duncan has thwarted them once again. The bottle Ashe had stolen from the conference room contains not heavy water but ordinary H—2-0. The Ghost surmises that the heavy water must still be at the Cornwall Chemical Company, and announces his intention to steal it. Ashe reminds the Ghost that the Company keeps the heavy water in a burglar-proof vault, but the Ghost is unimpressed. He tells Ashe that one of his henchmen, radio shop owner Pete Snyder, is developing an electric stethoscope which greatly magnifies the sound of falling tumblers. With it, the burglar-proof vault presents no problem.

That night, Ashe stops in at Snyder's Radio shop for a demonstration of the electric stethoscope. Unfortunately for the two crooks, Duncan, still hunting for the skull-speaker's manufacturer, has chosen this time to investigate Snyder's shop. He appears in the doorway of the shop, spots Ashe conversing with Snyder, and realizes he has struck paydirt. He draws his revolver and steps into the room, taking the pair into custody. But a moment's carelessness on Duncan's part allows Snyder to hurl a hammer at him. Duncan is momentarily stunned, and Ashe and Snyder lunge forward to lock horns in battle with the dashing criminologist. The radio shop becomes a veritable shambles as Duncan, Ashe and Snyder fight fiercely, overturning tables and

smashing equipment. Finally Snyder is able to come up behind Duncan as he wrestles with Ashe, clubbing him over the head. Duncan drops, unconscious. Ashe and Snyder lift him up into a wooden chair, and Ashe lashes him to the seat with a length of rope. Duncan comes to but pretends to still be unconscious, and he overhears Ashe tell Snyder that he is now leaving to steal the heavy water from the chemical house. Ashe hurries out to keep his criminal appointment while Snyder stands guard over Duncan.

Snyder sees that Duncan has revived and sternly warns the criminologist that he'll shoot him if he even tries to get away. Duncan tells Snyder that there is a case of cigarettes in the pocket of his coat and asks if he can have one. Snyder pulls the case from the prisoner's pocket and unsuspectingly opens it, releasing a thick cloud of knockout gas. Duncan grins triumphantly as Snyder topples to the floor, out cold. Duncan quickly gets free of the ropes and hurries out after the long-gone Ashe.

At the Chemical Company, the Crimson Ghost, Ashe and a third crook have converged to begin the night's dirty work. From inside his car, the Ghost turns on the portable Cyclotrode and directs its neutralizing beam at the Chemical Company's 10,000 volt electric fence. A shower of white-hot sparks cascade down from the fence and onto the pavement as the fence short-circuits. The Ghost orders Ashe to obtain the heavy water, then deliver it to Gopher Flats, where a pilot named Cole is waiting in a plane to fly it to a mountain hideout. With that the Ghost drives off. Ashe used the acid spray gun to disintegrate the chains on the fence gate, then stands guard outside while the second henchman, armed with Snyder's electric stethoscope, dashes into the building to crack the safe and get the water. Moments later he re-appears, triumphantly waving the heavy water bottle.

Suddenly Duncan pulls up behind them in his convertible, and a wild gunfight begins. The second crook stops a bullet and drops dead while Duncan and Ashe continue to trade shots. Ashe, carrying the heavy water, ducks into his car and drives away. Duncan follows close behind. A breathtaking chase over treacherous winding roads ensues, both cars fishtailing crazily around hairpin turns and zooming recklessly through a busy intersection. Some fancy maneuvering on Ashe's part enables him to gain a substantial lead. He arrives at Gopher Flats, where pilot Cole is waiting. The ruthless gunman jumps out of his car, runs up onto the wing of the plane, hands Cole the bottle and orders him to get going. Ashe jumps from the wing and hurries away from the taxiing plane. Duncan finally arrives on the scene just as the plane is rolling toward a liftoff. Ashe opens fire on the approaching car, and one of his shots shatters Duncan's windshield. The criminologist slumps way down in the driver's seat and drives blind-right into the path of Cole's speeding plane! Car and plane plow into each other head-on with a deafening explosive roar and an enormous burst of flame!

NEXT ISSUE — CHAPTER 6 "MYSTERY OF THE MOUNTAIN" AND THE CONCLUSION OF THE CRIMSON GHOST

In 1927, Universal released **BLAKE OF SCOTLAND YARD**. It told of the efforts of The Spider and his gang to acquire a process for transmuting base metal to gold which had been developed by Lord Blanton to protect her father's secret. The popular serial stayed indoors much of the time, with a great deal of the plot taking place in the halls and secret passageways of Blanton Towers. Technical limitations of early recording equipment suggested such a setting for Universal's first talking serial, and so the Blantons were again menaced in the old mansion. Angus Blake became John Blake in the new story - and he would be Sir James Blake in the later Victory production of *Blake Of Scotland Yard*.

The Story

Again retired to his country estate, Blake learns that Lord Blanton has acquired the sacred "Love Ring" - an apparently cursed jewel that has brought grief to its previous owners. Prince Darius, guest of the Blantons, seeks to obtain the ring and the mummy of a princess of an ancient nation to return them to his homeland. Blake and his servant, a not entirely reformed thief named Jarvis, arrive in time to break up an attack on the Towers by a gang of criminals. They find a card - The Queen of Diamonds - which is the mark of the most dangerous woman in the underworld. Mary Duveen, housekeeper at the Towers, is really the Queen - disguising herself as a soectacularly ugly crone for the role. Darius comes to believe that Lady Diana is the reincarnation of Princess Xah Fari, and determines to take her as well. His hypnotic influence soon has the girl experiencing dreams of the vanished civilization.

Mary gets the ring and summons her men, then drops Blake through a trap door. Blanton and Darius interrupt the gunmen as they close in on the fallen detective, and Jarvis recovers the ring in the confusion. Mary steals it from him, plants it on Diana, and then lures her to a Limehouse crooks' den - unknowingly carrying the ring out of the Towers for the Queen of Diamonds. Blake and Jarvis follow, rescuing Diana from the Queen's gang and recovering the ring.

Learning that Diana intends to give the ring to Darius to end the effects of its curse, Blake substitutes a copy. He accuses Mary of theft, and reveals evidence that the real Queen of Diamonds is in prison. She admits to being the agent of a wealthy American collector who seeks the ring. She had assumed the disguise of the Queen to gain the cooperation of the underworld. Blake persuades her to assist him against Darius, who he believes to be Diamond Donovan, an international criminal. Darius shows Diana, already aware of the substitution of the false ring, that the two are acting together, and she turns against the Scotland Yard man.

When Diana refuses to marry Darius, he attempts to take her, the ring, and the mummy in a midnight raid on the Towers. His men take the mummy case, in which Blake has hidden himself, and hurl it from the battlements, but Blake had left the case in time. He is reconciled with Diana, who realized she loved him when she saw the case fall.

JIM STRINGHAM'S VINTAGE CLIFFHANGERS



Lady Diana lies unconscious in Lord Blanton's museum in the Towers. Blanton, Jarvis, and Darius try to revive her as Blake questions Mary Duveen. (Grace Cunard played Mary when disguised as the Queen of Diamonds.)

Now Darius lures the girl back to Limehouse with a forged note supposedly from Blake. There, he tells her that she will be taken to his country with him. Blake and Jarvis burst into the cellar hideout, and explosives are detonated in the resulting fight. They take Diana to safety, but Darius escapes. At the Towers, Diana again comes under Darius' hypotnic infuence, and Blake realizes that the man must be nearby. Searching for him, he is ambushed by henchmen. Diana is shown the detective, in a dungeon surrounded by gunmen, and told that he must die unless she consents to marry Darius. She accepts his terms, and they leave the dungeon. Jarvis distracts the heavies, and he and Blake fight clear. Police arrive, and the gang is quickly taken into custody. Darius escapes to the roof, and Blake, following, sees the man fall to his death from the parapet. Blake and Diana are together at last, free of the menace of the ring of Xah Fari and those who sought it.

The End

Story and Continuity by Harold M. Atkinson.

Directed by Ray Taylor.

The Cast

Crauford Kent	John Blake
Florence Allen	Lady Diana
Albert Priscoe	Darius
Monet Montague	Jarvis
Grace Cunard	Queen of Diamonds
Herbert Prior	Lord Blanton

1. The Fatal Circlet	6. Dead or Alive
2. A Cry in the Night	7. Shadows of Fear
3. The Dungeon of Doom	8. The Baited Trap
4. The Depths of Limestone	9. A Battle of Wits
5. Menace of the Mummy	10. The Final

Stan's Serial Section

Fellow Serial Nostalgists, this is what you might call, "Chapter two" of my Serial section, and I have lots to talk about in this issue. Before I do though, I'd like to take a moment to thank all of you who wrote to me after issue 21 came out. Your warm responses are appreciated, and if you have any questions that you might have, or just want to comment on something, please, feel free to write.

My thanks goes out to Mr. Frank R. Buccigrossi, of North Versailles, Pa., who let me know that the music score for "Daredevils of the Red Circle", was written by William Lava, who now does some of the musical scoring for the Warner Bros. Cartoons, such as Bugs Bunny/Road Runner Hour. Thanks again Mr. Buccigrossi, for your information. Books: "Bound and Gagged", and "Continued Next Week," By Kalton C. Lahue. (Publisher unknown)

"Valley of the Cliffhangers", By Jack Mathis. You can get information on this book and how to obtain it by writing to Mr. Mathis at: Box 714, Northbrook, Illinois 60062.

In some of the letters I've received, the writers have been asking me about a new book that has come out by Roy Rogers, and Dale Evans, called "Happy Trails". Though this has nothing to do with serials, most of the serial fans I know are also "B" Movie Nostalgists, and for those of you who are interested, my sources tell me that this book is very new and isn't quite out on the market yet. However, if you write; Roy Rogers, and Dale Evans, C/O the Roy Rogers, Dale Evans Museum, 15650 Seneca, Victorville, California 92392, you will be able to get information on how to obtain this book.

Clubs: Kirk Alyn Fan Club, Box 1362, Hollywood, California 90028. If you have a fan club having to do with Serials, let me know, and we'll pass the good word on to people who may be interested.

General information: KTSF Channel 26 in San Francisco, has stopped showing serials and, plan to see if I can get them to start them up again.

While the serials were on twenty six, we appreciated them, with such greats as "Undersea Kingdom", with Ray "Crash" Corrigan, "Flash Gordon Conquers the Universe", with Buster Crabbe and Constance Moore, "Shadow of the Eagle", with John Wayne, and they finished off with "The Mystery Squadron", with Bob Steele and Gwinn "Big Boy" Williams. They I hope will start them up once again.

Those of you who are real serial buffs, like myself, probably have quite a collection of posters, lobby cards, and other material having to do with serials, even your own private copies on film, video tape, etc.

For those of you who are real serial buffs, like myself, probably have quite a collection of posters, lobby cards, and other material having to do with serials, even your own private copies on

For those of you who would like prints of serial, in 16mm, Super-8 Sound (in which I might add, the copies I have, are excellent in both picture and sound reproduction) or both Video tape formats, of serials such as; "Captain America", "The Crimson Ghost", Buck Rogers", Captain Marvel", and others, send me a self addressed stamped envelope, at P.O. Box 687, Hayward, California 94543, and I will send you a list of the

companies, and what serials they have. Please tell me which film gauge, or video format you want. In closing, I must say that this has been a pleasure for me to be able to write to all of you, and, we'll see you again in the next issue of Serial World. It's a WRAP!



SERIAL WORLD INTERVIEWS THE LATE GEORGE DeNORMAND BY STAN LUSK

Mr. George DeNormand is considered one of the father's of stuntmen, a stuntman extraordinaire, who has taught people like Tom Steele, and David Sharpe a lot about what they know, and now retired, advises for films today.

(Note: this interview was done in 1976, not long before his untimely passing.)

S.L.: It's a pleasure to meet you Mr. DeNormand.

G.D.: Well, it's a pleasure to meet you Stan.

S.L.: To begin with, I'd like to ask you when you began work as a stuntman, in pictures?

G.D.: Oh, roughly about 1924.

S.L.: Can you brief us on what your first film was?

G.D.: Probably the first was at Metro Goldwyn Marer Doubling John Gilbert, in a fight.

S.L.: What was the name of that film?

G.D.: Now You've got me (laughter).

S.L.: O.K., when you started working on serials, do you remember the first one you were in?

G.D.: The first serial was at Universal, with Henry MacRay, who is really the daddy of them all, and I think the first one was the, Lost Special. A Conan Doyle story, and in that one we had Joe Bonomo, and Francis Ford, really the old, old timers.

S.D.: How did you come across meeting Tom Steele, another very fine stuntman?

G.D. Tom had given up the motion picture business, went back up north to the steel mill. Then he was in town, on a vacation, and I said, "Aw come on back in the picture business", and Tom said that it was alittle hap-hazardous, and I said, "No, No, you'll make good money." I told him he could do stunts, make good money, and that he'd be alright. So, slowly, I got Tom to come back, I got David Sharpe to come back. Dave who is always a good tumbler, and everything, and a darn good actor. I encouraged them, and I was lucky enough to be on serials where I could bring them all back with me, so they made a pretty good living.

S.L.: One of the best known serials from Republic Studios, which is probably rated as one of the ten best serials of all time, was, "Daredevils of the Red Circle", and in this serial, one of the best scenes is where a motorcycle is driven into a cave of water, ending that chapter, and you did this stunt.

G.D.: That's right.

S.L.: Was there any hazards that happened in this stunt?

G.D.: Well, you don't think about anything like that. You just line up the stunt, figure it's as safe as you can do it, and you do it. Although, I can almost laugh on that show, because we did alot of stunts like taking a motorcycle with a side car off the pier, into the ocean, and in this one, I had Lauren Reeve in the sidecar, and Lauren was a fine stuntman. He and I would always laugh about these things. I always had a deal when I was doing a stunt like that with water, you look for me to come to the top, and I'll look for you. I'll tell you a funny story about that with a C.B. DeMille Picture. This Black friend of mine, Neil Clisby, and Ex-heavyweight fighter, I said, "Neil, look. I'm going to go over when this boat sinks. Look for me when I come up will you?", and he said "Oh yeah George." When I went overboard, I landed under a lifeboat, and I stayed under it for a few minutes. When I come up, there's Neil, still looking for me. I said, "Neil, I thought you were going to look for me?" and Neil said, "George, I'm still looking. You're alright, you're still here". By that time I'd have drown'd.

S.L.: One last question, before we go, George, do you think the serials will ever come back, with the nostalgic boom that's going on right now?

G.D.: I hope so, because they're interesting, and they hold you, and it was good entertainment for the children.

S.L.: I'd like to thank you Mr. DeNormand for taking the time to talk with us about the serials.

G.D.: Anytime Stan, anytime.

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SERIAL MAILBAG

Dear Sir:

I feel at this I can no longer wait any longer, wondering if someone else is going to honor this great man of the screen. I'm speaking about the late...Buck Jones.

Enclosed is a copy of my project which is the main reason I'm writing to you. After you have read it you will agree with me that I need all the help & exposure I can get. If you are the publisher of a newspaper for movie collectors or a magazine would you kindly publish my plea for help and then I can finally get the show on the road to honor this great person. I need signatures.

Thank you
Sincerely,
Dominick Marafioti

TO MY FELLOW FILM COLLECTORS EVERYWHERE!

I need your help and cooperation with a sincere and worthy Civic project...organizing as many collectors as possible for the promotion of a special Humanitarian Award in honor of the late BUCK JONES.

To achieve a successful conclusion to his most worthy project, I will need thousands of signatures in support of this proposal which will be submitted to the National Fire Fighters of America for their consideration and adoption on a National basis.

Yes, you probably have already guessed by now...I am a follower (not fan) of Buck Jones. I fondly recall when my older brother took me to my first movie at a neighborhood theatre. You can well imagine my great excitement when I first viewed that "giant size" screen and it's magical images. That particular day they were showing a Chapter from a popular serial of that period entitled "The Phantom Rider" which of course starred Buck Jones. From that day on I was not only fascinated by the movies but very taken with "my hero" as well.

Perhaps you might question why Buck Jones should be singled out for an Award Nomination to some worthy and Deserving fire fighter? Buck Jones daring deeds of heroism have certainly earned him this distinction. It is a matter of record that more than 35 years ago Buck Jones died in a devastating fire at the Cocoonut Grove Night Club in Boston, Massachusetts. He escaped the awesome fire to the safety of the street, but upon hearing the cries for help from the other guests trapped inside, he unselfishly went back into the blazing building to rescue as many people as he could. His final trip into the blazing inferno to rescue more, cost him his life. Buck Jones in the true tradition of being the hero all his life on the screen, had to be a real life hero. His main purpose in visiting Boston on that fateful day was to help in the War effort by selling Bonds for the U.S. Government. But his visit ended in tradgedy...giving his life to help his fellow man.

If anyone deserves to be remembered and have such an Award named for him...it should be Buck Jones.

If we are successful in our efforts and this Award if finally adopted, all I can say to a future recipient is that to recieve this Award would be truly quite an honor...quite an honor indeed!

With your help and cooperation, together we can make this proposed Humanitarian Award a reality! Let's do it!

Just submit your signature to the bottom of this letter and send it to me:

Dominick Marafioti
23 Eagan Blvd.
Rochester, New York 14623

Sign Here:
Name

Address

City & State
Yes! I support this proposal.

DEATH TAKES DAVE SHARPE

Movie stuntman David Sharpe, who performed swashbuckling stunts with Douglas Fairbanks Sr., Douglas Fairbanks Jr. and many others, has died of Parkinson's Disease at age 70, a family spokeswoman said Monday.

Sharpe died Sunday at La Vina Hospital in Altadena, said his sister-in-law, Marjorie Nessinger of Burbank.

Although the symptoms of the disease were noticed in 1972 when he was appearing in *The Life and Times of Judge Roy Bean* with Paul Newman, Sharpe continued to work until he felt it was no longer safe.

His last stunt appearance was in the 1978 film, *Heaven Can Wait*.

Sharpe did about five films with Fairbanks Jr., including *The Exile* and *Sinbad the Sailor*.

As well as doubling for John Derek, Tony Curtis and Robert Conrad, he was a stunt double for Efrem Zimbalist Jr., in the longrunning television program "The FBI."

Sharpe, who was born in St. Louis, started his film career as a child appearing with Douglas Fairbanks Sr. in *Robin Hood*.

He did some work in vaudeville and in circuses, where he took up tumbling. Eventually, he became a champion gymnast in tumbling.

An excellent athlete and swordsman, Sharpe was considered one of the greatest stuntmen because of his versatility. He was a swimmer, diver, pilot, horseman, unicyclist and boxer.

STILLS COURTESY OF SERIAL EXPERT ERIC HOFFMAN



Dave doubles for Tom Tyler and leaps into space during filming of *The Adventures of Captain Marvel* for Republic Studios.

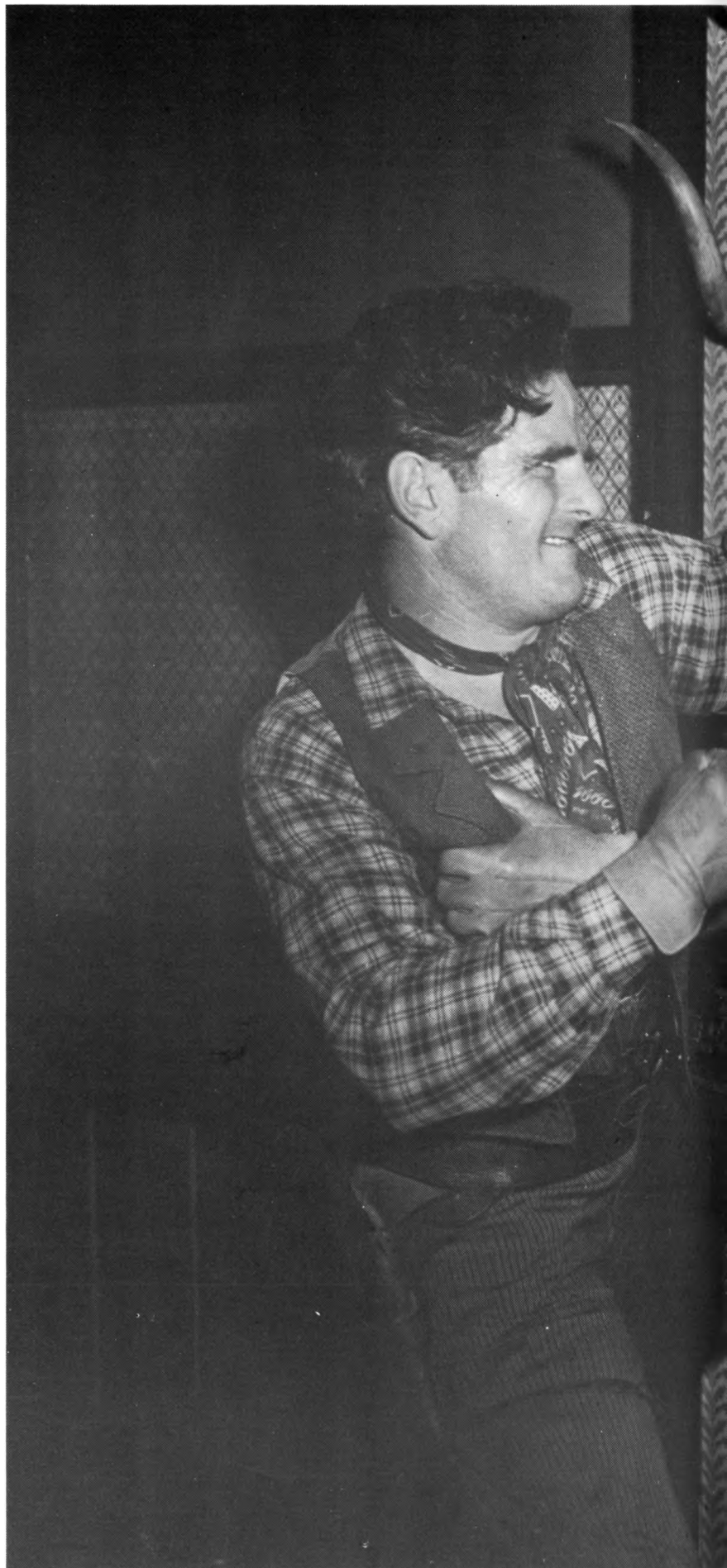
**A
SERIAL
STAR
NEVER TO
BE
FORGOTTEN**

**DAVID
SHARPE**

**DAVID SEEN HERE
IN
REPUBLIC'S
"DON DAREDEVIL
RIDES AGAIN!"**

JUST ONE OF
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SERIALS DAVE
STARRED OR
DOUBLED IN.

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REVISITING "THE LOST CITY" BY RONALD VIVIAN

In 1953, fresh from his ninth and final serial, "King of the Congo," Buster Crabbe accepted a job at an independent New York City TV station hosting an afternoon show of stripped (shown five days a week) serial chapters. After Buster premiered one independent production, the station received some five thousand letters about it—all complaints from parents upset because they felt the serial was too frightening for youngsters. The station also took fright and hurriedly shelved this sudden embarrassment after only the second episode had been aired. Thus "The Lost City" saw TV presentation for what was probably the last time.

A difficult serial to categorize, it is part science fantasy, part jungle melodrama, but mostly a disaster. Filming on a budget which made Mascot president Nat Levine look like a wastrel, producer Sherman Krellberg managed not only to include every stock situation he could come up with in the hack, cliché-ridden script but also to insult and belittle his black actors at every possible opportunity. Examples abound. In chapter one, for instance, Hugo, the giant zombie "leader" is seen merely carrying a captured black to the prison cage. The victim is shown kicking helplessly and screaming horribly in total, blind panic. When Hugo deposits his prisoner in the cage, the other native captives scramble back against the far wall, also screaming at the top of their lungs. Twice Butterfield's natives come upon the group of skulls guarding the entrance to the Spider village. Twice the natives run away, shrieking uncontrollably at the sight. Small wonder the parents were offended by these frequent and unabashed displays of abject cowardice.

Undoubtedly the most infamous example occurs in chapter 8 when the "good guys" are captured by the Spider Men, an "integrated" tribe of pygmies, some of whom are white and some black. The white pygmies had been born black, but were lightened by a serum developed by Dr. Manyus. One black successfully pleads with the doctor to perform this miracle on him. The serum is administered and the man is covered with a sheet. When the sheet is removed, there emerges a white midget actor noticeably taller than and in no way resembling his predecessor. After he leaves the scene overacting his joy at being white, Bruce, awed, remarks, "Dr. Manyus, this is the greatest invention in history." "Science," replies the doctor, can accomplish anything!

Krellberg's "message" is unmistakable: in his world, black is weak, cowardly, and undesirable while white is strong, brave, and good. Obviously such a prejudiced serial could never be made in today's climate of civil rights lawsuits and human relations seminars. However, as a study piece, it is an unusual and interesting look at the stereotypical thinking which was a part of the thirties.

Not all of the serial was so wretched. Kenneth Strickfaden's Jacob's ladders and sparking electrical machinery used in Bruce's and Zolok's labs were outstanding. Strickfaden was the top movie "mad lab" creator of his day, having created effects for "Frankenstein," "Bride of Frankenstein," and "The Clutching Hand." Photography, settings, costumes, and editing were all good. Art director Ralph Berger would later work in such classic TV shows as "I Love Lucy" and "The Adventures of Superman." Assistant Director Dick L'Estrange would go on to direct many early TV programs such as "Public Defender." There was no economy reel, the basic story premise was unique, and use of stock footage was minimal. One noticeable exception occurs at the end of chapter five where the script has previously called for Natcha to change from her dress into blouse and riding breeches to match some obviously silent-vintage stock footage Krellberg had bought showing a stuntwoman on a raft battling an attacking tiger. It was cheaper to make up a costume than to reshoot the scene. Krellberg never even bothered to fabricate a logical explanation as to the tiger's presence in Africa. Actually, if the production, direction, story, and screenplay had been more imaginative and less pathetically amateurish, "The Lost City" could have been a top-notch production for an independent.

The crediting is unusual for a serial in that the hero took second billing under the chief villain. William (Stage) Boyd, as Zolok, overacts atrociously even in the opening credits. Possessed of a huge widow's peak which accentuates his omnipresent scowl, Boyd moves through his role like a choleric robot, barking orders left and right at his scurrying underlings and flying into unconvincing rages at their frequent failures. His portrayal of a Zolok gone mad in the final chapter is the worst, most stereotypical aspect of an indescribably bad overall performance. Boyd's idea of madness includes constantly mumbling to himself, coupling a pseudo-maniacal grin with an occasional idiotic crackle, and assuming a phoney limp he never had when he was "sane." Compared to carefully staged and well-directed films such as "Bedlam," "The Snake Pit," and "One Flew Over the Cuckoo's Nest," Zolok as schizophrenic is so divorced from reality that a discerning viewer can only wince at his "characterization." The juvenile audiences of 1935, though, undoubtedly laughed themselves silly. Boyd added "Stage" to his name of necessity to avoid confusion with the star William "Hopalong" Boyd and with Bill "Cowboy Rambler" Boyd, a little-known Western actor. Boyd had been a stage actor and circus rider. He died at age 45 soon after shooting on "City" was completed, his screen career spanning only five years and fourteen forgotten films.

This was Kane Richmond's first serial of seven, although he had made his screen debut of 1930 as the lead in Universal's "Leather Pushers" series of two-reelers. Although Richmond would develop into a very proficient actor in later years, it is apparent from his unconvincing performance that at this point he was still learning his craft and shows little of the promise which eventually

came to fruition in his finest serial, "Spy Smasher." Outside of serials, he was best known for his portrayal of The Shadow in three low-budget features for Monogram in 1945 and 1946. But along the way, Richmond appeared in some interesting films with well-known players. One of his most unusual was "Devil Tiger" for Fox shot on location in India in 1934. His costar, the lovely Marion Burns, would soon become Mrs. Richmond. But Kane almost didn't make it to the altar due to the producers' zeal for authenticity. One scene required him to struggle with a huge python which was wrapped around his body. A thrilling scene, but the snake didn't know he was supposed to be acting. It took ten men to remove the reptile before it crushed the star in actuality.

Kane survived to appear in "Let's Fall in Love" with Ann Sothorn, "Voice in the Night" with Col. Tim McCoy, "Adventures of Rex and Rinty" with Ralph Byrd, "Flash Gordon's Trip to Mars" with Buster Crabbe, "Return of the Cisco Kid" with Warner Baxter and Cesar Romero, "Tail Spin" with Alice Faye, "Ladies Courageous" with Loretta Young, "Action in the North Atlantic" with Humphrey Bogart and Raymond Massey, and two Charlie Chans with Sidney Toler. In 1949, following "Stage Struck", Richmond decided to retire from acting. He was 42, looked it, and felt that 19 years of rewarding career were sufficient. He eventually became a successful distributor and representative in the field of ladies' fashions. Richmond passed away March 22, 1973 at age 66.

Little is known of Claudia Dell. Born in 1910, her film career started the same year as both Boyd and Richmond's, 1930. "The Lost City" would be her only serial role. While most of her work was in "B" pictures, she did appear in Warner Bros.' "Fifty Million Frenchmen" alongside Olsen and Johnson, William Gaxton, and Bela Lugosi. Her better-known films included "Destry Rides Again" (1932 version), "Cleopatra," "Ghost Patrol," "Algiers," and "Angels with Dirty Faces." Her final film was, appropriately enough, "Call of the Jungle" in 1944. While it is likely that Miss Dell is still living, she has dropped completely out of sight since then and nothing is known of her subsequent life.

The role of Natcha required no particular acting skill on her part. Miss Dell mainly stands around looking horror-stricken, fluttering her hands helplessly as Richmond is threatened by death at each turn. Once or twice she is effective enough to get Kane or herself out of a scrape, but the lady's main function is decoration. It would not be fair, however, to overlook her one classic line. At the end of chapter eleven, Zolok has Bruce tied hand and foot and is about to kill him; slowly, of course. Dr. Manyus pleads for Bruce's life but is rebuffed. Natcha takes her father's arm. "Don't trouble yourself, father (narrowing her eyes and giving Zolok an incredibly dirty look). He's too crew-ll!"

Josef Swickard appeared in many serials since his film debut in 1912, among them Mascot's first, "The Golden Stallion," in 1927. Probably his best known film was "You Can't Take It with You" in 1938. A mature 69 when he made "The Lost City," he played what was likely the West's oldest

cavalry major the next year in "Custer's Last Stand." Like Miss Dell, he appeared opposite Lugosi, in "The Return of Chandu," playing the role of Tyba in a more naturalistic, subdued fashion than his usual flamboyant characterizations.

However, as Manyus, he is in top form, overacting to the hilt. One cannot help but like Swickard, though, because he likes the character, interpreting it with a bubbling, energetic joy noticeably absent from the deadly serious performances of the others. Swickard utters most of his lines as if they are earth-shaking pronouncements, rolling his "r's" heavily for emphasis. One gets the feeling that he should be waving his index finger in the air to punctuate his remarks even when he isn't doing so. Swickard mugs his way beautifully throughout the serial, occasionally subdued but never really taking himself or the rambling plot seriously. A native of Germany, Swickard passed away on February 29, 1940 at age 73.

It is ironic that George Hayes should appear alongside William Boyd about a year before coming to public attention as "Windy" Wales, sidekick of "Hopalong" Cassidy. It is Hayes' superb acting talent which breathes life into and fleshes out the character of Windy. By turns gruff, cantankerous, sly, humorous, proud, stubborn, and tender-hearted, Hayes' complex interpretation of the character lets us see the fine human being existing beneath the crusty exterior. Later reincarnated into "Gabby" Whittaker, partner of Roy Rogers for many years, this hard-bitten but lovable old coot was the undisputed king of Western sidekicks.

"City" was Hayes' second and final serial, the first being Mascot's "The Lost Jungle." A veteran of only five years before the camera, Hayes had nonetheless developed a solid Western villain characterization which was well-suited to Butterfield, "City's evil trader. His performance is easily the best and most convincing in the serial due to Hayes' unwillingness to compromise his talent even in a rag tag, grade Z chapterplay. When Butterfield's life is saved in the jungle by Manyus, his gratitude and determination to do no more evil touch the viewer due to a strong, honest portrayal. We can rejoice that a spark of decency within the man has caused him to abandon his dream of ruling all of Africa at any cost.

After a long and busy career in motion pictures, on the stage, and on television, "Gabby died on February 9, 1969 at the age of 83. No one else could quite fill the niche that he left behind.

Still living at 85, Billy Bletcher (Gorzo) has had an extremely long film career, appearing opposite such stars as Laurel and Hardy, Billy Gilbert, Jack Benny, Judy Canova, Irene Dunne, Randolph Scott, Dorothy Lamour, and Joe E. Brown. In the days of the silents, he did comedy for Sennett and for Hal Roach. In the sound era, Disney used him for voice dubbing. Bletcher's melodious baritone is most familiar to serial fans as the voice of the masked man in both Lone Ranger serials.

Eddie Fetherstone's film career of more than twenty years consisted mostly of appearances in short subjects and as support in "B" movies. He also worked in vaudeville, television, and on the stage. His only other known serials were "The Flame Fighter" in 1925 and "Flying G-Men" in 1939. Fetherstone, in his 60's, died in 1965.

Milburn Moranti (sometimes spelled Morante) was familiar with life on both sides of the camera. In addition to acting, he was also a film producer and director. In a career which spanned more than 35 years, Moranti appeared in silent movies, action features, and many westerns. His other serials included "Perils of the Jungle" (1927), "Custer's Last Stand," "The Clutching Hand," and "The Black Coin" (all 1936). Moranti died on January 28, 1964. He was 76.

Margot D'Use, as Rama, slithers through "City," a sexy, ill-tempered vamp in filmy, abbreviated garments which show off her attractive figure to best advantage. On her forays into the jungle, she is apt to wear a custom-fitted Leopard skin complete with, of all things, a matching pert little hat. This off-the-shoulder creation reveals a good bit more of the lady than was common in serials of the time and certainly gave the older lads in the audience something to remember besides the action. In addition to sporting pounds of jewelry, Rama wears a pigtail curl over her forehead reminiscent of Superman's. Our sultry jungle siren takes an immediate fancy to Bruce upon meeting him and tries to charm him into joining her. Bruce, clean-living, all-American boy that he is, is not at all sure that he wants to become involved with this temptress and her line of work, which is the trading of slaves, and politely declines the offer whereupon Rama, masking her rage, sticks it to him in a manner never duplicated in any other sound serial. She tricks him into drinking a potion which turns him stone blind, then laughs as he stumbles about trying to catch her. The lady obviously gets her jollies in some very strange ways.

Rama's straight-from-the-shoulder play for Bruce brings to mind the open advances of the heavily-breathing Princess Aura toward Flash Gordon in 1936, this last doubtless being the most explicitly lecherous sound serial ever filmed. Rama takes her best shot, but, like Aura, cannot win Bruce from Natcha, the innocent heroine. Miss D'Use's film career seems to have been severely limited. Nothing is known of her beyond this one role.

Jerry Frank stalks woodenly through his characterization as Appolyn, uttering his lines as though he's quoting from a shopping list. Although handsome and muscular, he is repulsive to Natcha because of his unquestioning allegiance to the evil Zolok. In chapter one, Natcha mentions to her father that Appolyn has made his latest marriage proposal to her. In 1935 it seems that even the blackest villains became perfect gentlemen in delicate matters such as pursuing relationships with pretty young ladies. It is unfortunate that the writers dropped the ball, never again mentioning Appolyn's healthy interest

in the girl. As Bruce gets to know her better, this triangle could have produced a subplot of sharp conflict between the two men based on mutual jealousy and, building in pitch, possibly culminated in one final, deadly confrontation. At worst, it would have humanized the three characters to a greater degree and could only have improved the uneven pacing. Of course, serial romance was customarily treated as an afterthought, briefly and abashedly relegated to the closing moments of the final chapter, when included at all.

Frank later moved over to Republic, appearing as support in eleven serials at that studio, from "S.O.S. Coast Guard" in 1937 to "Perils of Nyoka" in 1942. Nothing more is known of him.

Ralph Lewis and William Millman play a pair of rascally scientists on Bruce's expedition who rub their hands together and chortle a lot contemplating their intention to summarily misappropriate anything of scientific or monetary value which Bruce may discover along the way. Actually, these two neophyte heavies vastly overrate themselves, in actuality being incapable of successfully stealing even a hotel towel. Totally ineffective in both villainy and acting, their knees buckly immediately upon falling into the clutches of the real heavies, Zolok and Ben Ali, who proceed to pick their brains, such as they are, and then...

Lewis passed away at age 65 in 1937 after 25 years in films and on the stage. Millman died the same year at 54, his entire screen career apparently consisting of only three films. An odd coincidence: he shared a first name, William, with one of the two assistant directors of "City" and a middle name, L'Estrange, with the other!

Born in Florence, Italy, Gino Corrado was miscast as Ben Ali although he did look the part very well. Although an actor of considerable talent and dedication, he did not project an image of menace sufficient to breathe life into the ruthless sheik, his only serial role. The problem is most likely due to Corrado's personal temperament (kindly) and to his lack of experience in villain roles, being cast generally as an extra, orchestra leader, hotel clerk, barber, or audience spectator. During the 30's and 40's he was mostly typecast as an elegant waiter or maitre d', a part at which he excelled. In nearly thirty years in films, Corrado's roles ranged from classics such as "Citizen Kane" and "Casablanca" down to Columbia two-reelers with Keaton or the Three Stooges. Often playing an overly pompous, snooty type, he would, likely as not, be deflated by film's end by a pie in the face!

Corrado's best bit in "City" comes as he is preparing his camp against imminent attack by Butterfield and his natives. Barking a string of orders in "Arabic," he suddenly shouts to one of his men, "You! Cover that side!" The completely unexpected shift to English in the middle of his tirade provides one more instance of unintentional hilarity in the film.

Corrado's long and varied career ended in the late 40's. It is not known if Corrado is still living, but if so, he is now about age 95.

Sam Barker, being black, naturally bottomed out in the billing. We will never know simply from watching him play Hugo whether or not he had any kind of acting talent. In fact, most of his direction came from whichever white actor was in charge of him during the scenes he was in. It is doubtful that his only other known serial role, that of Zungu in 1932's "Jungle Mystery," provided any greater showcase for his thespic abilities.

About seven feet tall, not bad looking, and possessed of rippling muscles and a huge chest worthy of a Lou Ferrigno, Baker is at least physically perfect as Hugo. His entire act consists of advancing menacingly upon his victims while uttering unearthly shrieks, rolling his eyes, grunting, standing (or occasionally sitting) stock still, and trying to kill Bruce as often as the script permits him. Whenever Hugo is given an order, he has obviously been carefully coached to cross his eyes and to assume a fierce grimace which makes him appear simultaneously dangerous and moronic. The effect is good for a cheap laugh. Easily his best moment occurs at the close of chapter 6 when Gorzo, repeating the order three

times in an overplayed mounting rage, instructs Hugo to "destroy anyone who enters this tent!" Instead of the usual eye-crossing bit, Hugo reacts by grinning broadly in anticipation of obeying the command. It would seem that Zolok's brain destroyer had not been totally effective here, thereby creating one of the regrettably few truly funny moments in the film.

"City" would be the one and only serial ever produced under the Krellberg banner. Krellberg himself, however, would later produce (in tandem with Joseph Harris) Universal's "Radio Patrol" and by himself produce "Planet Outlaws," one of two feature versions of the famous Universal serial "Buck Rogers," for which last he shot a bit of new footage. Included in the final cut of "Planet Outlaws" were two very short but recognizable scenes culled from "City."

"City" still lives on today in its feature version, "City of Lost Men," which is available to collectors through a few retail film dealers. The complete version, however, is not to be found except in the hands of one or two film distributors, a very few fortunate private collectors, and in the vaults of Columbia Pictures Corporation, which now owns the negative rights but is not known to have actually done anything with them. Forty-five years later, "The Lost City" has truly become "The Lost Serial."

SERIAL MAILBAG

Dear Sir:

I just now opened my envelope and took out my issue of Serial World no. 21.

The cover front inside and back is very professional. I liked the back so much that I would like to buy a book with color pictures only on Serial lobbies. Why someone doesn't do a book like that I don't know. I bet a lot of people would want to see one come out. What I like the best in Serial World are the interviews and the pictures.

I would like to read and see pictures on the great Johnny Mack Brown Serials. I haven't seen him in one since about 1956 on T.V. but have a lot of good memories from them. The only Serials I have on Video now are The Phantom Empire with Autry and Mystery Mountain with Maynard which are good but are not as exciting like the Browns. So long for now.

Bob Pontes
North Dighton, Mass. 02764



WESTERN TRAILS Mag.
Issue #21
Features

JOHN WAYNE

Article, photos and Presssheet
Also Yamina Canutt, Dick Foran

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LONE RANGER — COPYRIGHT — WRATHER CORPORATION

LEGEND OF THE LONE RANGER - T.V. PILOT BY JOHN A. CARDELLO

Clayton Moore is the Lone Ranger! For, the man and the mask are one!

The year is 1949. And, when the legendary masked rider of the plains gallops onto the television screen, it is Clayton Moore, a former trapeze artist-serial screen veteran, who distinguishes himself in the title role. And Moore's debut is as auspicious, memorable and inspiring as the origin of the fictional character he portrays.

Under the stab of the half-light, and Indian (Jay Silverheels) examines the body of a wounded Texas Ranger in Bryant's Gap. Miraculously, the lawman is still alive! Grim-faced, the redskin lifts the inert body of the man and carries him into the warmth and safety of nearby cavern. There, in a darkened recess of the cave, he bathes and dresses the stranger's wounds. And, on the morning of the fourth day, the man stirs; his eyes open, his head clears. Now, with his back propped against saddle and blankets, with only the profile of his strong, prominent face visible, he slowly, determinedly slips over his young, resolute face a black mask fashioned from the clothes of his dead brother. With one short, brisk movement, Clayton Moore becomes the Lone Ranger and will remain so for the next twenty-five years.

The memory of that triumphant moment still lingers for his mystic presence touched my heart and stirred my soul. And, it will for SERIAL WORLD readers, especially those who own the super 8 sound print of this classic, episodic television pilot of **THE LEGEND OF THE LONE RANGER** in which his origin is faithfully chronicled.

Witness, in stark, realistic black and white half tones: the brutal Cavendish-Bryant's Gap massacre of six Texas Rangers; the spine-tingling rescue of the Ranger's fiery white stallion from rampaging buffalo, the Ranger's unrelentless, dogged pursuit and capture of Cavendish's cut-throats and the long-awaited, final confrontation between the masked avenger and his sadistic nemesis Butch Cavendish (Glen Strange). With guns drawn, eyes-glazed, moments scarce, the Ranger must now in a sudden burst of gun fire vindicate the loss of his dead brother.

Purists of the Lone Ranger character will note some surprising differences in this rare television trilogy. The Ranger wears only one pearl handled six gun holstered about his thigh; his mask is cut above the bridge of his nose and is revealingly short and Moore's early characterization of the masked man is that of a man committed to a deeper sense of purpose: the apprehension of his brother's killer. Thus, Moore's interpretation is sterner, surprisingly introspective and stoic in nature. Serial enthusiasts will note that the television pilot is filmed as a three-part chapter play and each episode, except the last, ends with an exciting cliffhanger.

The print quality is simply superb! The focus is sharp, the sound strikingly brilliant for a television print from the fifties. Each episode is mounted on two 400 foot reels and can be skillfully edited to play as a full-length feature.

After a lifetime of enacting the legendary character, it's now hard to distinguish Clayton Moore's fictional counterpart from the man himself. For, the two are one! And, this minor classic is a cinematic record of that eventful, joyous moment when Moore covers his ruggedly handsome face beneath a mosaic of blackened cloth to become the Lone Ranger!

DID YOU KNOW By LAWRENCE ADAMS

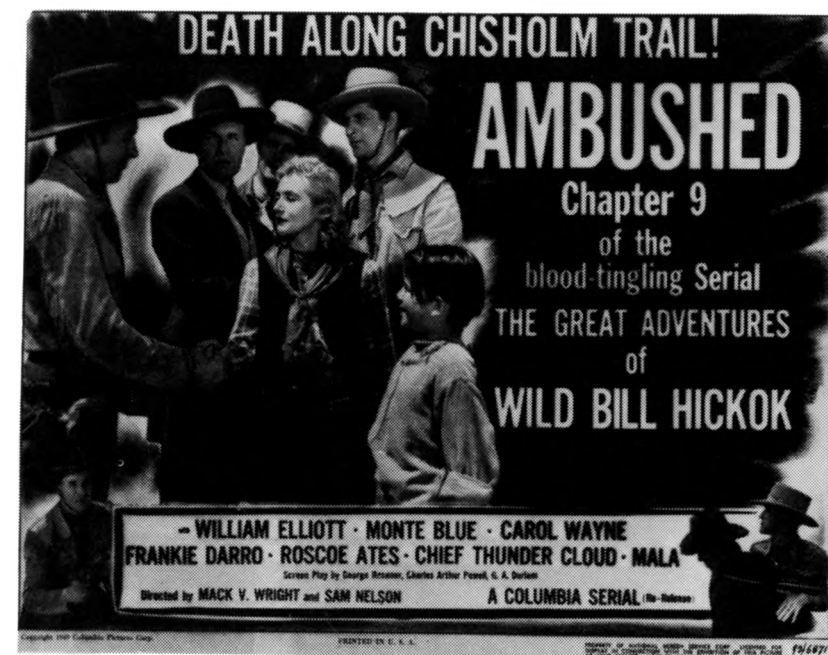
He was a "peaceable man." Calm and cool under fire, he always showed respect for the law and made sure that justice prevailed. He was Wild Bill Elliott.

He was born Gordon Nance in 1903 near Pattonsburg, Missouri. In the twenties he changed his name to Gordon Elliott and began a film career.

Did you know that in 1925, Gordon Elliott, Gilbert Roland, and Clark Gable all had bit parts in "The Plastic Age" (Schulberg). Elliott played a dancer.

After many small parts and a few unsuccessful leads, he was cast in 1938 as Wild Bill Hickok in the Columbia serial, "The Great Adventures of Wild Bill Hickok."

Elliott's idol was William S. Hart. Influenced by Hart's characterizations, Elliott gave the Hickok role new depth. He brought to the screen a fresh,



believable hero full of realism and integrity.

One of the best western actors of the post-silent era, the essence of Elliott's screen personality

began to take shape when Gordon Elliott became Wild Bill Hickok Elliott.

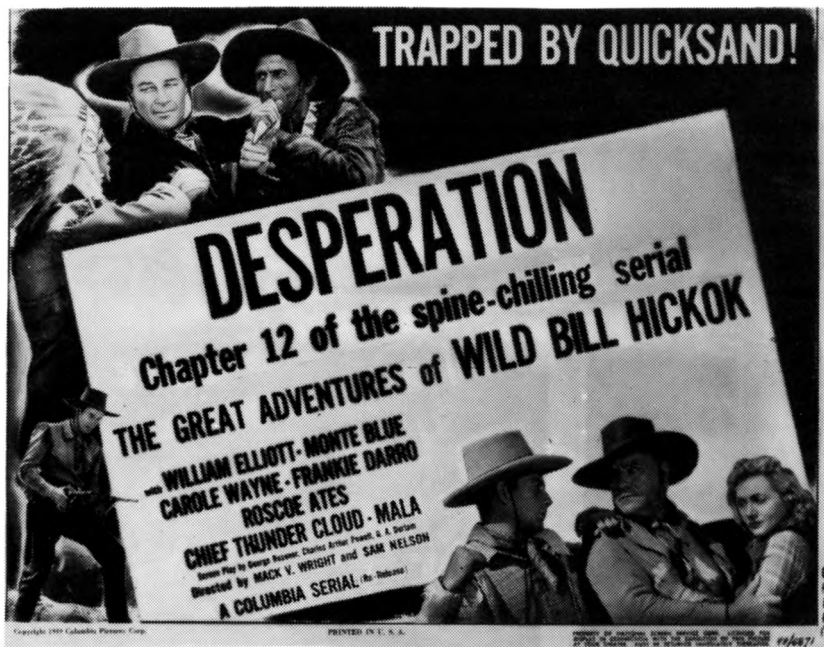
William Elliott died of cancer on November 26, 1965.

Take a Guess

John "Captain Africa" Hart played the lead in a 1957 television series. Lon Chaney, Jr. was his co-star. What was the name of the series? Take a guess. No, it wasn't "The Lone Ranger." Answer will appear in a future issue of Serial World.

Answer to the last Take a Guess question:

Allan "Rocky" Lane was the short-lived television Red Ryder. His co-stars in the pilot show were Louis Letteri (Little Beaver) and Elizabeth Slifer (The Dutchess).



SERIAL BROCHURES: These color brochures, 8½ x 11, are printed on heavy stock and contain stills and chapter-by-chapter synopsis of the following Republic serials:

Daredevils of the Red Circle
The Purple Monster Strikes
Adventures of Red Ryder

Drums of Fu Manchu
Zorro's Fighting Legion
Daredevils of the West

King of the Mounties
Captain America
Spy Smasher

The above brochures are priced at \$4.00 each plus .80¢ postage on each brochure ordered.

SERIAL STILLs: Joan Woodbury in "Brenda Starr, Reporter", Kirk Alyn in "Superman", Robert Lowery and John Duncan in "Batman and Robin", Kane Richmond in "Spy Smasher", John Carroll and Helen Christain in "Zorro Rides Again", Linda Stirling in "Zorro's Black Whip", Buck Jones and Dorothy Fay in "White Eagle", Buster Crabbe, Charles Middleton and Wheeler Oakman in "Flash Gordon's Trip to Mars", Bill Elliott and Carmen Morales in "Valley of Vanishing Men", Victor Jory in "The Shadow" and Scott Kolk and Jean Rogers in "Secret Agent X-9". All are priced at \$2.25 each.

WESTERN STILLs: John Wayne (3 different), John Wayne, Ray Corrigan and Max Terhune as The Three Musketeers, Tom Tyler, Bob Steele and Jimmie Dodd as The Three Musketeers, Johnny Mack Brown, Nell O'Day and Fuzzy Knight in "The Masked Rider", Allan Lane, Clint Eastwood (2), Gary Cooper, Tom Mix and Louise Lovely in "The Feud", Charles Starrett as The Durango Kid with Smiley Burnette, Tex Ritter, Randolph Scott, Errol Flynn, Roy Rogers and Robert Redford. All are priced at \$2.25 each.

HORROR STILLs: Henry Gull in "Werewolf of London" (2 different), Humphrey Bogart in "Return of Doctor X" (2), Frederic March in "Dr. Jekyll and Mr. Hyde" (2), Boris Karloff in "Frankenstein" (4), Boris Karloff and Elsa Lancaster in "The Bride of Frankenstein", Boris Karloff and Bela Lugosi in "Son of Frankenstein", Boris Karloff, Bela Lugosi and Basil Rathbone in "Son of Frankenstein", Lon Chaney in "The Wolf Man", Lon Chaney and Evelyn Ankers in "The Wolf Man", Lon Chaney and Bela Lugosi in "Frankenstein Meets the Wolf Man", Lon Chaney and Elena Verdugo in "House of Frankenstein" and Bela Lugosi in "Dracula". All are priced at \$2.25 each.

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STILLS, STILLS, STILLS

HORROR STILLs: Henry Hull in "Werewolf of London" (2), Humphrey Bogart in "Return of Doctor X" (2), Frederic March in "Dr. Jekyll and Mr. Hyde" (2), Boris Karloff in "Frankenstein" (4), Boris Karloff and Elsa Lancaster in "The Bride of Frankenstein", Boris Karloff and Bela Lugosi in "Son of Frankenstein", Boris Karloff, Bela Lugosi and Basil Rathbone in "Son of Frankenstein", Lon Chaney as "The Wolf Man", Lon Chaney and Evelyn Ankers in "The Wolf Man", Lon Chaney and Bela Lugosi in "Frankenstein Meets the Wolf Man" and Bela Lugosi in "Dracula". Number in parenthesis indicates different poses available. All are priced at \$2.25 each.

SERIAL STILLs: Linda Stirling in "Zorro's Black Whip", Buck Jones and Dorothy Fay in "White Eagle", Buster Crabbe, Charles Middleton and Wheeler Oakman in "Flash Gordon's Trip To Mars", Victor Jory in "The Shadow", Bill Elliott and Carmen Morales in "Valley of Vanishing Men" and Scott Kolk and Jean Rogers in "Secret Agent X-9". All are priced at \$2.25 each.

WESTERN STILLs: John Wayne (3), Clint Eastwood (2), Gary Cooper, Tom Mix and Louise Lovely in "The Feud", Charles Starrett as The Durango Kid with Smiley Burnette, Tex Ritter, Randolph Scott, Errol Flynn, Roy Rogers and Robert Redford. All are priced at \$2.25 each.

OTHER STILLs: Basil Rathbone as Sherlock Holmes (3), Johnny Weissmuller as Tarzan, Walter Pidgeon and Robby the Robot in "Forbidden Planet", Warner Oland as Charlie Chan with Rita Hayworth in "Charlie Chan in Egypt", Bing Crosby, Bob Hope and Dorothy Lamour, Shirley Temple, Clark Gable, James Cagney and Humphrey Bogart, Lon Chaney as "The Phantom of the Opera" and Sabu in "Thief of Bagdad". All are priced at \$2.25 each.

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SERIALS ON TELEVISION

THE MYSTERY SQUADRON, TAILSPIN TOMMY IN THE GREAT AIR MYSTERY, YOUNG EAGLES, BURN 'EM UP BARNES, THE PHANTOM EMPIRE, and many other serials appeared on cable television in 1979. Nickelodeon, a "children's network" seen in much of the country, broadcast them on an irregular basis. They have been replaced by English children's programs recently, but Warner Amex, producers of Nickelodeon, have requested viewer comments on their programming.

If you'd like to see the serials appear again, write:

Warner Amex
1211 Avenue of the Americas
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The program is Nickelodeon, and your suggestions are welcome. There are about two hundred sound serials, an almost limitless source of inexpensive programming. With some encouragement from Serial World's readers, they may be seen on television, nation wide.



TAILSPIN TOMMY: Maurice Murphy, Charles A. Brown, Walter Miller, Patricia Farr, Grant Withers, and Noah Beery, Jr. in a scene from TAILSPIN TOMMY. This is one of many serials that may appear on cable television if Serial World's readers will write the programmers at Warner Amex.



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Not so slowly but surely, REPUBLIC CONFIDENTIAL moves along.

Looking behind the scenes at the overall operation of Republic Pictures, the story of this unique studio in the valley becomes all the more fascinating with each step in carefully reconstructing the history and proliferation which left a lasting mark in motion-picture annals through a constant dedication to its singular form of filmmaking. The Republic touch was, indeed, incomparable.

A great deal of progress was accomplished on REPUBLIC CONFIDENTIAL in 1979. The screening of films continued, with concomitant synopses-writing.

Particularly noteworthy was completion of those dreaded production files and contract packages, invaluable folders chock-full of vital information: player contracts, filming start-stop dates, memorandums on release dates including running times and footages, location information, staff personnel, music cue sheets, legal opinions, clearances, working titles, billing specifications, licenses, certificates, sneak-preview data, and literally countless details on individual films. Assorted research was finished on budgets and negative costs, distribution arrangements, official re-releases including edited-down versions under revised titles, and other miscellany.

A big breakthrough was the discovery of prints of several "lost" films. And we unearthed four additional short subjects not carried on general release lists. Our research scavenging was admirably buttressed by important contributions through the year from James D'Arc and Merrill T. McCord.

The influx of information is staggering. And startling! There was the futile attempt to rename a city after the studio, John Wayne's continuing effort to bring the Alamo story to the screen before eventually turning down a role in the film, and the revelation that Republic's highest-paid players weren't men.

Most intriguing was what didn't get onto celluloid, those unproduced properties and negotiations on the likes of Kerry Drake, Tillie the Toiler, Dan Dunn, Tom Mix, and even proposed shorts on the LOOK Photocrime series featuring Hannibal Cobb. Two Roy Rogers westerns slated for filming in Scotland were scrapped, as was an intended cowgirl series starring Dale Evans, a Judy Garland musical, and a John Wayne-Roy Rogers-Gene Autry blockbuster titled HIGH ROAD TO OREGON.

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After four-and-a-half years, the research digging and file-cabinet probing is virtually complete. All that remains to be done is about a week more checking miscellaneous folders, then some additional interviews with a few former key Republic personnel who were there when it all happened.

The treasury of knowledge being drawn together from various sources paints a striking portrait of Hollywood's most underrated studio. So much was taken for granted during the hustle and bustle of everyday business that Republic's ingenious methods and considerably talented personnel were often overlooked. By others, perhaps, but not by us.

For example, few realize the immense wealth of forte in the Music Department. For eight consecutive years--from 1938 through 1945--Republic received Academy Award nominations for best scoring of dramatic or musical pictures. And there was a special award in 1945 for the building of an outstanding musical scoring auditorium which provided optimum recording conditions in combining all the elements of acoustic and engineering design. REPUBLIC CONFIDENTIAL will look in depth at how the Music Department functioned, delving into techniques used in composition, recurring thematic styling across multiple cues, orchestral scoring sessions, complete breakdown of music usage throughout an entire film, published tunes, even the strange music that wasn't music--all with annotated scores and illustrations to graphically implement the text.

Filmmakers today still marvel at the realistic miniatures and special effects, among which were those nominated in 1940 for WOMEN IN WAR and again in 1942 for FLYING TIGERS. The stuntwork was supreme, process photography magnificent.

When the entire studio operational picture is brought into sharp focus, it reveals a meticulously efficient organization. Republic battled competition and costs, remade their own pictures, even repeated film titles.

Our current projection on publication of REPUBLIC CONFIDENTIAL is sometime in 1983. But there is a stumbling block which can complicate matters.

On all current films being processed, final synopses are being written from the rough drafts put together immediately following screening. But the first 281 films were completed only through the lengthy draft stage and require final condensation and rewriting in the strict style established. This could total six months to a year's spare-time writing. If assistance is forthcoming, it will materially affect how soon we can get on press since the synopses section will run perhaps 500 to 600 pages, or roughly half the book.

After some complex cataloging and cross-indexing, we'll resume screening which will probably run through 1981. During this period work will also be done on layouts as well as starting typesetting on the synopses section.

Certain work is already complete. The 132 pages on the serials, including final typesetting and frame enlargements on the cliffhanger endings, are done. These had been originally scheduled for inclusion in VALLEY OF THE CLIFFHANGERS but were omitted because of the already tremendous 11-pound bulk of that book. They will appear in their entirety in REPUBLIC CONFIDENTIAL.

Last year we announced completion of Prospectus II, a multi-colored 16-page brochure with oversize 9"x12" pages. This shows layouts and style treatments planned for use in REPUBLIC CONFIDENTIAL.

Four pages in Prospectus II are devoted to showing the format slated for use in the section on individual films, including miscellaneous data along with casts, credits, and story synopses. A two-page spread carries a chapter-by-chapter synopsis and frame enlargements of cliffhanger endings from KING OF THE ROYAL MOUNTED. Another two-page spread features some of the I-J-K-L cowgirls of Republic with their photos and credits in the western films. There is a release chart for 1950, and a full page is devoted to showing a reduced lead-page montage of the entire musical score used in SPY SMASHER. Included also is a full-page, full-color picture of Roy Rogers. And plenty of production pictures are presented, such as the Lydeckers hanging the miniature Flying Wing for a scene in DICK TRACY, special-effects technicians filming on THE ETERNAL SEA, a camera setup for John Wayne on OREGON TRAIL, famed pianist Artur Rubinstein in recording session with the studio orchestra for I'VE ALWAYS LOVED YOU, Ann Rutherford clowning in a Volkite robot suit, and photographing of the Republic bell-tower trademark. And still more additional photos.

Prospectus II on REPUBLIC CONFIDENTIAL is not for general distribution but was prepared as a style sample for our internal use in working on the book. We do have a limited number of these available through an overrun, and for those of you who might wish to see this advance preview of the book we will offer them while they last. There is a nominal \$5.00 service charge if you care to write for a copy, which will be sent flat with protective chips via first class mail. These are available at this price only within the United States.

As of January, fewer than 200 copies of VALLEY OF THE CLIFFHANGERS remain, at \$66.00 postpaid, insured within the United States. Once all copies are sold, the book will be permanently out of stock as it will not be reprinted. If you should wish a copy, act now before supplies are exhausted.

We will keep you informed regularly of the progress of the book, most likely again next February. And you will receive advance notice announcing publication date and details as to ordering. If you should have an address change, please advise. And if you should not wish to receive any further reports, kindly let us know and we'll remove your name from our mailing list.

As always, we welcome any comments you may have on REPUBLIC CONFIDENTIAL, and we appreciate your continuing interest.

Yours sincerely,

JACK MATHIS ADVERTISING

A stylized, handwritten signature of Jack Mathis in dark ink. The signature is fluid and cursive, with the first letters of the first and last names being capitalized and prominent. The signature is written over a horizontal line.

Jack Mathis

JDM/dh



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